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THE WHISTLER EXHIBITION.

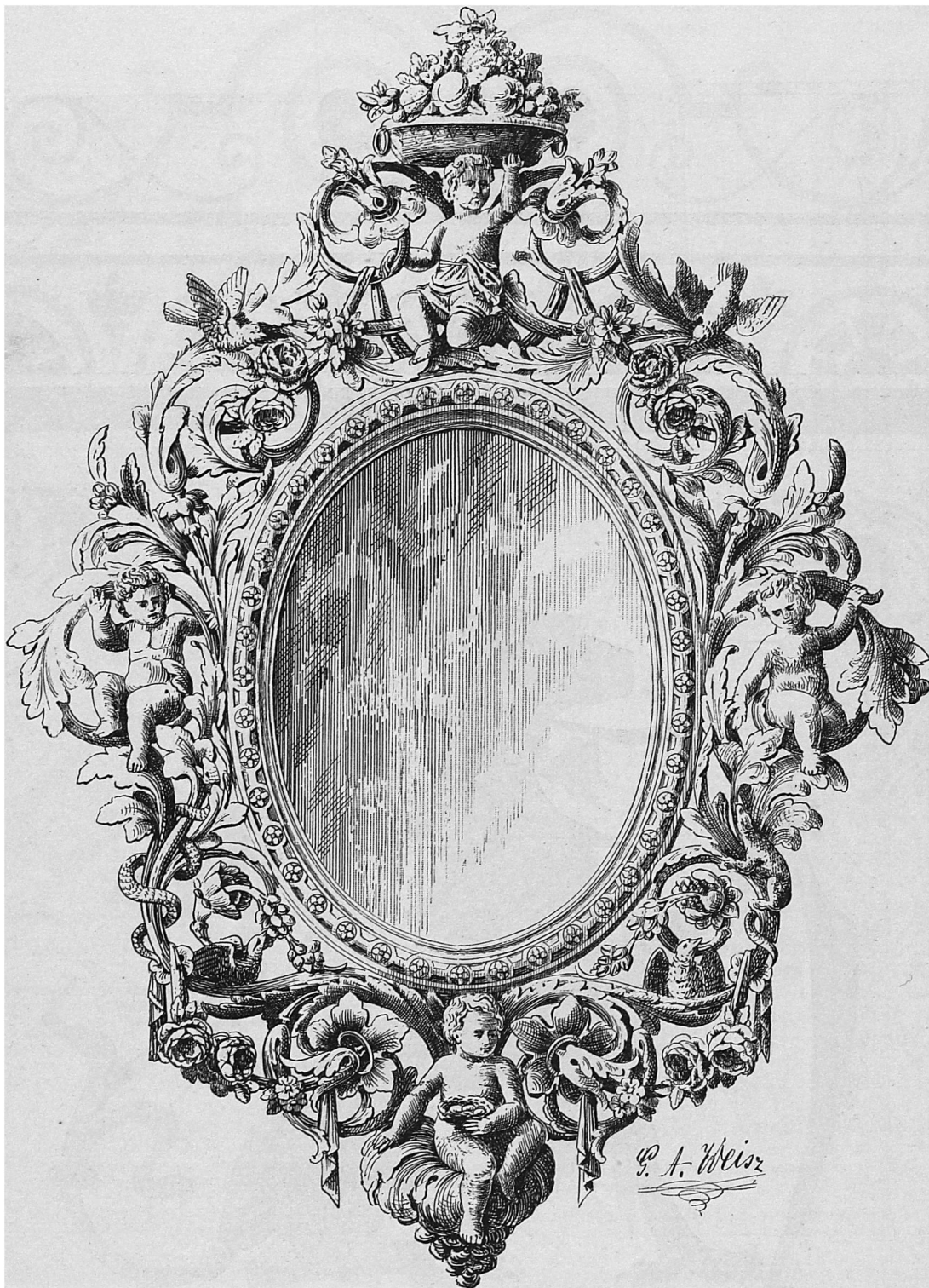
ASIDE from the more important matter of the etchings of Mr. Whistler, exhibited at Mr. Wunderlich's art rooms, the visitors are met by arrangements in the accessories, which are yet so novel here as to claim some distinct share of interest. The decoration of the room as designed by the artist himself, and a catalogue in the nature of no other known in art publication, are hardly less expressive of the etcher's originality than the productions with needle and acid which have been viewed with singular variety of estimation in London. The art effect is here again aided by essentially the same decorative plan as was adopted in that city. Again, as there, the dearest daughter of the Sun has swept brightly through the room, suffusing general parts with a tinge of the flower that turns itself to face continually the whirling chariot of the day-god. With yellow is combined white in a gray, sandy tone, and with a kind of felt material of this color forming the hangings of the wall. The wide molded band above the picture space is painted yellow, and, except on the side marked by the fireplace, the frieze is white, with only the slight decoration of the fanciful artist's cabalistic sign manual in yellow seen at the left on entering. Above the mantel the frieze division is covered by a panel of yellow plush, marked by a repetition of the mystical autographic figuring in white satin appliqué at the centre. The mantel-piece and hearth are constructed of white and yellow Chelsea tiles, with yellow plush over the mantelboard, the same portiere of yellow plush which did service at the London Exhibition hanging at the entrance, and the floor covering being of India matting. The white and yellow harmony runs through an upright screen, through the white, rush-seated chairs, framed in yellow, the all-yellow upholstered double settee, the little square tables resembling ivory, the costume of the attendant, and so on to the fine airy strain of the white gladioli in yellow vases.

The catalogue, in gray brown, cloudy cover and untrimmed linen leaves, and which is neither the *catalogue raisonné* nor the more recent pictured catalogue of value, forms a new type which will probably continue rare. Few persons, indeed, would chose to represent themselves from their enemies' point of view as Mr. Whistler has done in compiling a catalogue from unfavorable notices; none by mere selection could impress these points of view upon the reader's imagination so effectively to the disadvantage of the critics. The audacious novelty of this method recalls the idea of the etcher's nationality; yet the success of the expedient of gathering the shafts of the art critics for special exhibition depended on the brilliant sense of the ridiculous, which is Mr. Whistler's peculiar gift. Harsh criticisms enough unfortunately might have been selected to make a far more instructive catalogue. Mr. Whistler evidently has considered that the public is to be more benefited by a new variety of entertainment, and hence proceeds to exhibit the critics in their deliverance of a succession of pompous nothings. It is needless to say how great is the advantage taken of them in the choice of these quotations, which are introduced by the simple prefatory, "Out of their mouths shall ye judge them." Another effective stroke is accomplished by the key to the compilation, supplied by an excerpt from prophecy, and which begins in the present version

with "Therefore is judgment far from us, neither doth justice overtake us," and the end of which is, "We roar all like bears." An effect so largely of arrangement as this, is inimitable, as with some light surprise on every page, commencing with the merry significance of the introduction, in connection with the first number entitled, "Murano—Glass Furnace," the single comment of "Criticism is powerless here," credited to *Knowledge*. The artist, nevertheless, appears to have been unable to refrain altogether from answer, and the ingenious manner in which he weaves lightly satirical replies along the margin is worthy of the wittiest intellect. Among those most likely to be appreciated is one connected with the etching of "The Mast," of which Mr. Hamerton writes, "The Mast and the Little Mast are dependent for much of their interest on the drawing of festoons of cord hanging from unequal heights," whereunto

order of critics. It will hardly contribute to favorable regard that some of these views of the lagoons and palaces of Venice are but ragged sketches and impressions, notwithstanding an element of power expressed in the slightest. There are scratchy lines in these which indicate purposes remaining without fulfillment, and others signifying even less, as traced through some inconstant butterfly spirit of effort. Mr. Ruskin long since discovered our proneness to set "the trivial thing in its pretty accomplishment before the grander work in its mighty progress," wherefore an artist dares much in any popular test of his unfinished work, however noble in quality. But as incomplete as is frequently the performance of Mr. Whistler, the charms of unity, of mellow tone and lightness are unfailing; and in transferring these scenes of Venice to copper, the artist has maintained his former delightful mastery of the

different expressions of water. Everything traced by his needle manifests a sense of animation; the life seen at noonday or in the dusk, whether in figures grouped at the doors, the pigeons flitting about St. Mark's, the vines hanging in air-stirred masses from the door posts, or the light trembling in the water; each form is impressed with the profound subtlety of existing spirit. Yet this will frequently mean less to the general understanding than some incompleteness in etching an architectural structure or want of distinctness in rendering more slight ornamental forms. Frequently, indeed, the fine doorway of Venice has so completely absorbed the artist's view that the building with which it is presumably connected remains a chaotic vision, bitten in with far too few lines to suggest anything in the form of an edifice except for the relation of the noble doorway standing clear out in the foreground with its high decoration. But the faces of the groups arranged against the interior shadow are lighted wonderfully at noon, or, again, with outlines brought out in the peculiar refining effect of lessening twilight. Five of the fifty-one numbers are nocturnes, among which a view of palaces shows the artist's capacity for firm drawing when such is his fancy. The framing of the pictures is another illustration of their author's sense of harmoniousness, the quite original style being that of uniformly moulded frames, white-faced, with roseate gray settled in the groovings, and with lap joints at the corners instead of the more ordinary mitreing.



OVAL FRAME FOR MIRROR OR PORTRAIT.

Designed expressly for this Journal by G. A. WEISZ, KESMARK, HUNGARY.

This frame is executed in black walnut of dull finish. The ornamentation is in pure Renaissance style, consisting of groups of children, animals and flowers. The long diameter of the oval is two feet three inches. The effect of the work is most pleasing.

Mr. Whistler appends the prompt explanation, "At the service of critics of unequal sizes." A spirit of such mold as shown in these lightsome ways should long survive criticism.

It is not improbable that these etchings and dry points which have failed to be fitted to the art standard held by the average London press, may also escape here what Oscar Wilde terms the insult of popularity. They are believed by different English critics to lack the value of the earlier series, representing the scenery of the Thames, although with wholly contrary reasons, while the great charm of technical excellence quite generally admitted in the former case is here almost without acknowledgment. And it is hardly to be doubted that if the artist's honor in his own country is to be in any degree increased by this exhibition, it will be rather among the art fraternity than the general public or the literary

tenanced, that harmonizes with the surroundings.

DESCRIPTION OF HANGING CABINET.

PAGE 50 contains an illustration of a hanging cabinet from Mr. Benn Pitman's Cincinnati School. It is made of cherry wood, with French walnut pillars and balusters. Back of the side shelves are heads, painted in oil, on a disk of gold. The carving of the front panels—a design of the wild rose, is one and a-half inches relief; the diapering and other decorative features shown in the illustration, is in comparatively low relief. Its front measurement is four feet two inches, and is about the same in height. The brightness of the cherry wood and the coloring and gold of the heads give this cabinet a very attractive appearance. In construction it combines beauty with convenience. It provides two closed cupboards and six shelves.